



THE PARTHENON, ATHENS

This issue's limited edition signed print of a sketch by Ladd Ehlinger is of the Parthenon (447-432 BC), which was erected on the Acropolis in Athens in the time of Pericles. This temple was dedicated to Athena Parthenos, meaning the virgin Athena. Parthenon means the virgin's chamber, which was located in the western end of the temple as shown in the sketch, from which the building received its name.

The architects for the Parthenon were Ictinus and Callicrates, and the master sculptor was Pheidias. These three authors collaborated to produce the most magnificent building of classical Greece, in which sculpture was totally integrated with the architecture. The Parthenon is considered to be the most refined building of the Doric Order of columns, and the high point of architecture of the golden age of Greece.

The optical corrections discussed in our last issue (entasis, etc.) reached a new level of refinement in the Parthenon, even to the building having its entablature, pediment and other facade components tilted at various angles from the vertical and level positions so as to *appear* to be vertical and level to the observer, which would not occur otherwise. The columns are slender and elegant, and the capitals are demure in size, rendering an overall lighter and graceful appearance, especially when compared to the temples at Paestum.

The sculpture by Pheidias was his finest, and appeared on the friezes and pediments on the exterior, and lavishly adorned the interior, culminating in the statue of Athena in the naos, which could be seen through the door opening on the east end of the temple. Traces of color have been found on the sculpture, and on some of the architectural components as well, leading most scholars to believe that the temple was painted in bright, primary colors to accentuate the architecture.

Curiously, the virgin's chamber on the west end was framed on the interior with Ionic columns, which are even more slender than the Doric columns used on the exterior facades, as Doric columns

would have appeared to be clumsy in this location. Both Orders are found in the one building, a practice increasingly prevalent from this time onwards. Numerous other evidences of Ionic influences are found as well in this essentially Doric building, such as using sculpture on the friezes. The Parthenon was thus a real embodiment of the synthesis of the Doric and Ionic cultures. The Parthenon was converted to a Byzantine Christian church in the 5th or 6th century, to a Latin church in the 13th century, and converted to a Turkish mosque in 1458. It was damaged by the Venetians in the late 17th century in a war, and later by a bad earthquake in 1894. Most of the sculpture has been removed to the British museum, the Louvre, and the Athens museum. Today, it is rapidly deteriorating further from modern day air pollution, which is dissolving the stone.

LICENSES

Congratulations to Ladd Ehlinger, who recently received an Arkansas Architectural License.

HUNTSVILLE

E & A has recently opened an office in Huntsville, Alabama located at 3330 L&N Drive SW, 35801, (205) 880-8600.

PITCH POCKETS

Now is a good time to inspect the pitch pockets on your roof. Check to see that the pitch is plastic (soft and pliable) and slopes down from the component to the perimeter of the pocket without any visible cracks or voids. Fill any cracks or voids after removal of dried material and renew as noted above.

ST. PAUL'S EPISCOPAL CHURCH

On the back of this issue are details taken from our CADD drawings for recent renovations at the church. Built in 1956, St. Paul's is a handsome building in the professional style plan.

URBAN FUNGI

Not only is MILDEW unsightly and smelly, but it can cause damage to buildings.

Mildew (under the right conditions of temperature, humidity, and darkness) grows tiny roots and feeds on surfaces containing cellulose. Mildew can feed on starches which accumulate on bathroom walls; paints containing organic emulsifiers; wet and damp wood; paper lining of gypsum board ("Sheetrock"); damp organic fabrics like cotton and rayon; wall-paper; even leather shoes.

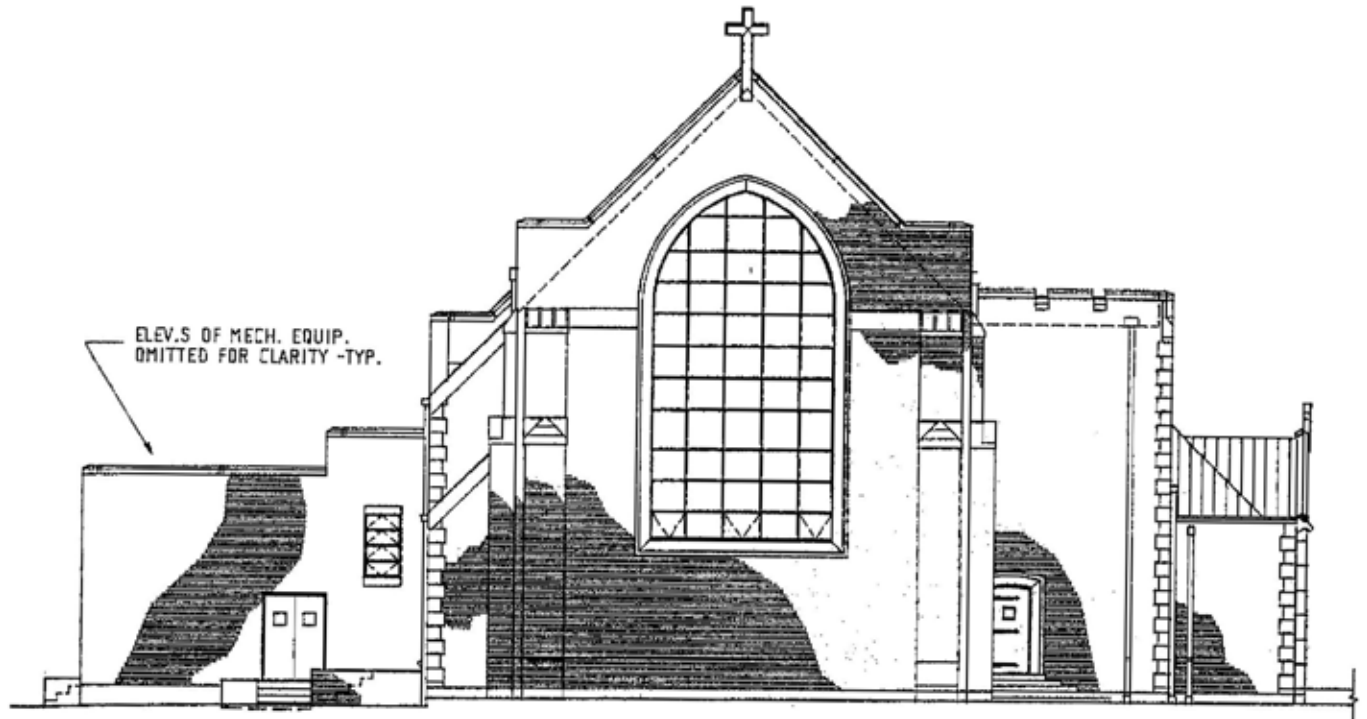
It reproduces spores and enzymes which are easily spread through air-conditioning systems. Some varieties produce toxic enzymes. Exposure can cause minor allergy-like symptoms (itchy eyes) or nausea. More serious problems are caused by the *Aspergillus* variety found in the rural environment (barns, stables).

Color is not a determinant of mildew type. However, its variety of colors - yellow, red, pink, brown, black, etc. can help distinguish it from ALGAE, which is not a fungi, has no roots, and is always green. The color of mildew usually indicates the chemical makeup of what it is feeding upon.

Dampness is an open invitation to mildew. Vigilance in roof maintenance, wall systems that deter water intrusion, air conditioning and heating systems which draw out humidity, and orientation of the building to maximize sunlight exposure to walls will help prevent dampness in a building and mildew growth.

Cleaners such as Lysol and Trisodium Phosphate can help eliminate substances which accumulate and attract mildew (especially on bathroom walls).

Mildewicidal treatments work best since they offer longer protection against mildew. Several kinds are available (G-4 is one), and some claim protection lasting up to four years. In areas of the country where humidity is usually high, extra fungicide should be added to exterior paints.



NORTH ELEVATION

12' 0" 5' 10' 15' 20' 25' SCALE: 1/8"=1'-0"

